

A photograph of three grasshoppers in a field of tall, dry grass. One grasshopper is in the center, another is in the bottom left, and a third is in the top right. The title 'HOPPER GRASS' is overlaid in large white letters.

# HOPPER GRASS

a musical follow-the-leader game for two or three tenor saxophones

Barry R. Morse





# GRASSHOPPERS

*a musical follow-the-leader game for two or three tenor saxophones*

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## Performance Notes:

1. Players read from the score which is divided into parts I, II, and III, arranged horizontally one above the other.
2. Parts are read left to right (except at vertical arrows), beginning with measure 1, and disregarding spaces (e.g. measure 6 proceeds to measure 7). The piece ends when one of four possible endings has been reached.
3. Measures with arrows leading out are places where choices are made as to which route to follow to one of the four endings. Players may therefore move up or down as well as continue left to right at these places. After moving up or down to a new route players must continue left to right until a new choice is made or one of the endings is reached.
4. Each numbered measure along a route must be played at least once, but may be played as many times as a player wishes. Once a measure is exited, however, it cannot be replayed. Players may never move right to left (except within a divided measure).
5. Figures in measures divided with a dotted line must first be played in order; thereafter, players may freely omit figures, repeat figures at will, or play in any order.
6. Dynamics, tempo, musical expression, and repetitions of measures and figures are at the discretion of the players. Breathing between figures is *ad lib* but should not take as much time as a notated rest. Figures with “x” noteheads means to loadly clack the saxophone keys.  Figures with hollow noteheads means to use alternate fingerings to achieve a microtonal warbling sound.  A single pitch within the staff with the maxim number of alternate fingerings should be agreed upon by all the players. Alternate fingering, however, is performed *ad lib* at each players’ discretion.
7. At the measures with arrows leading out, players make choices as to which direction to go. One player at each such measure is the leader. The leader is the player with his/her own part number printed in a circle above the measure. All other players must move in the same direction (i.e. to the same numbered measure) on their own parts. To do this, the two other non-leaders at that point follow the part of the player whose number is printed in a circle above the junction measure. For example, at measure 2, player I makes the decision as to which direction to go because player I’s own number is in the circle above that measure. At the same time player II must follow the direction by watching player I’s part (player I’s number is in the circle above measure 2 in player II’s part). Player III follows player II (who is following player I) at that point (player II’s number is in the circle above that measure in player III’s part). In another example, at measure 4, player II is the leader and both players I and III must pay attention to what happens at that point by watching player II’s part and playing the corresponding measure on their own part. In this way all players will move in the same direction, taking the same route and each will at some time take turns being the leader. Following another player’s part while playing his/her own part will tend to create a slight delay which is desirable.
8. If a player reaches a junction measure before the leader arrives there, that player must wait for the leader by “vamping”. Only the designated leader may first move forward from a junction. Thereafter, each player may proceed at his/own pace.
9. The piece ends when all players have played one of the four last measures. Players do not necessarily have to end together.
10. The over all intention of this piece is of controlled improvisation where players who have printed music are encouraged to pay closer attention to each other than usual and to collectively make musical decisions at the time of the performance. It is therefore vital that all players are able to follow each others’ movements and directions and should also be aware of each leader’s use of expression. In addition, players are free to create, through repetition and playful interaction with each other, an appropriate length in keeping with the dynamics of the audience as well.

Poland, Maine 5/26/2008

Pieces in this series:

**Butterflies** *for two or three flutes*

**Gnats** *for two or three oboes*

**Grasshoppers** *for two or three tenor saxophones*

**Dragonflies** *for two or three clarinets*

**Centipedes** *for two or three bassoons*

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I

Part I is a musical score for a single melodic line. It consists of 30 measures, organized into three systems of 10 measures each. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Roman numerals I and II are used to indicate fingerings or positions. Measure numbers 1 through 30 are placed at the beginning of each measure. The score is divided into three systems by horizontal lines.

II

Part II is a musical score for a single melodic line, identical in notation to Part I. It consists of 30 measures, organized into three systems of 10 measures each. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Roman numerals I, II, and III are used to indicate fingerings or positions. Measure numbers 1 through 30 are placed at the beginning of each measure. The score is divided into three systems by horizontal lines.

III

Part III is a musical score for a single melodic line, identical in notation to Part I and Part II. It consists of 30 measures, organized into three systems of 10 measures each. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Roman numerals I, II, and III are used to indicate fingerings or positions. Measure numbers 1 through 30 are placed at the beginning of each measure. The score is divided into three systems by horizontal lines.